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Vol. 2 No. 8

Dec. 36.

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Dedication !

This issue is dedicated to Mulkyaman Nurzaman Motor driver of 'VISHNU CINETONE' who died unmourned as a result of an accident in which a cracker, intended for securing realism in a film exploded. An ungrateful world wrote the epitaph on his gravestone as follows :

"No one asked Nurzaman to examine the cracker."

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Amen !

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DECEMBER
1936

filmindia

VOL. TWO
NO. 8

A MONTHLY JOURNAL DEVOTED TO THE MOTION PICTURE IN INDIA

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The Power of Ghosts

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Vol. 2 DECEMBER 1936 No. 8

PROTECT OUR STUDIO WORKERS

ELSEWHERE in this issue, our readers will find an article by Mr. Baburao Patel on the Workmen's Compensation Act of 1923 as far as it can be applied to our film industry.

In as few words as possible, Mr. Patel has explained quite clearly the complicated problem of workmen's compensation.

Other journalists in the industry ought to give the said article a wide publicity through their own papers so that every small worker in the industry may know the benefits of this act. It is a duty, which our journalists owe to our men who have often to sacrifice their lives to serve art.

In an open letter addressed to the Commissioner of Workmen's Compensation, Mr. Patel has drawn the attention of the authorities to the unfortunate accident which happened in the jungles of Ghod Bunder on the night of the 29th November 1936.

One Nurzaman, a driver of Vishnoo Cinetone though all the time under the control of his employer, fell a fatal victim to a cracker that exploded without a warning. The employer, who had probably got a special cracker prepared to suit his purpose, knew well the latent danger in it. With just ordinary precautions the accident could have been prevented and one human life would have been saved. The question for the commissioner to decide is whether the employer had observed those ordinary precautions by informing everyone of the lurking death in the cracker and the probable danger of handling it carelessly.

After a thorough investigation of this accident, if the commissioner is convinced that the employer could have prevented the accident, then under the almost arbitrary powers which the commissioner enjoys by virtue of the Act, he must compel the employer to pay a heavy compensation to the dependants of the deceased.

Poor Nurzaman is dead. He cannot come back to life again. But if we keep alive the memory of his unfortunate death, we may save many more lives in future.

The producers, as a race all over the world, in their anxiety to make money by achieving realism in their picture, are perhaps the most irresponsible people in the world. Backed by money, goaded by ambition and saved by influence they risk the lives of their employees with an impunity that ought to shock all decent industrialists who believe in safe and steady business.

Picture-making is primarily a business of providing entertainment to the world. What a grim and tragic entertainment would that be which has been washed clean in human blood! Our producers are badly in need of an effective control by the authorities and an immediate beginning may be made by enforcing the Workmen's Compensation Act.

The studio owners may be required to submit regular returns stating the number of people employed, their exact occupations, their salaries, their employment hours, their addresses and dependants and their period of service. Likewise they should also be compelled to report every accident however small it may be and the compensation paid for it.

Things in our studios will never improve unless the law is rigidly enforced. The Commissioner must take up this matter seriously.

The Duty of our Studio Workers

The problem of personal safety concerns every studio worker whatever his status be. The commissioner is there in the Secretariat to deal out justice when someone goes to ask for it. He is not supposed to start on an inspection tour of all the studios. He has enough work on hand without adding one more item to it.

The general tendency of the studio owners is to hush up all accidents in the studios, by giving a small 'bakshish' to the victim or his dependants. The worker is thus robbed of his legitimate compensation, which he would have otherwise got had he or his dependants applied to the authorities. The workers' ignorance of their rights generally contributes to such a 'convenient' settlement of an otherwise serious accident.

The commissioner must therefore cause notices, in different vernaculars explaining in brief the benefits of the Act, to be posted at prominent spots in every studio whereby every worker will know his own rights and remedies.

On the other hand, workers themselves should report accidents to the authorities, inspite of what the employers say. It is a duty the workers owe to their comrades.

The Motion Picture Society of India

The Motion Picture Society of India which claims an authoritative representation of the entire Indian film industry seem to utilize a lot of their valuable time in convening protest meetings over some silly questions. They could very well have applied their energies in alleviating some of the grievances of the men in our industry by doing actual spade work.

The problem of protecting our studio workers has enough vital importance to arrest the attention of those behind the Motion Picture Society. If they take up this matter seriously firstly with the authorities and then with the studios they will be rendering an importance service to everyone in the industry. Foreign institutions of similar nature take up identical jobs for their respective industries with a zeal that excites the admiration of all. The Motion Picture Society of India cannot do better than emulate the example of their foreign sister organizations. Will they do it?

An open letter of Mr. Baburao Patel to the Commissioner

To,
The Commissioner,
Workmen's Compensation
Secretariat, Mayo Road,
BOMBAY.

Sir,

From the report appearing in the news papers I understand that on the night of 29th November 1936 when the Vishnu Cinetone of Ville Parle were shooting a scene in the jungles of Ghod Bunder, a cracker, which was intended to lend realism to a scene, suddenly exploded with the result that Mulkyaman Nurzaman, the motor driver of the Company who was examining the cracker, which had failed to explode previously, received fatal injuries. The man died in the K.E.M. Hospital the same night.

This is a case of which immediate notice should be taken under the Workmen's Compensation Act of 1923.

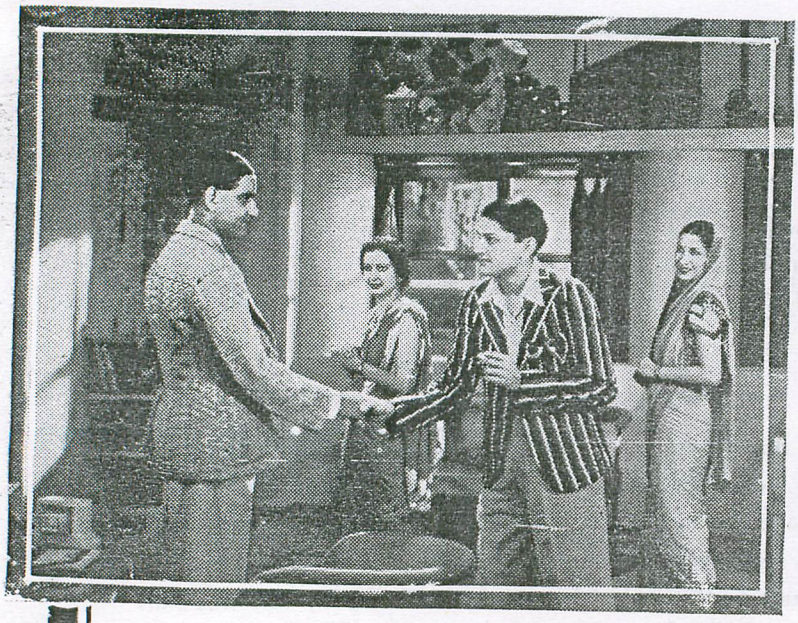
Accidents of this nature happen with greater frequency nowadays in our film studios and unless the employers are compelled to pay heavy compensations, I am afraid that effective precautions will never be exercised to prevent such accidents.

Section 10A of the Workmen's Compensation Act empowers you, on receipt of information of the accident from any source, to call upon the Employer (in this case the Vishnu Cinetone) to submit within 30 days of the receipt of a notice a statement giving correct details of the circumstances attending the death of the workman and to investigate the employer's liability to pay the compensation.

I have therefore to request you to take up this matter urgently so that the dependants of the dead workman may get some compensation. The Motion Picture Society of India having offices in Fort, Bombay, will assist you in getting all information which you may need in this case.

Yours Faithfully,

BABURAO PATEL.



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Direction & Photography :—NITIN BOSE

Music Direction :—R. C. BORAL

Recording :—MUKUL BOSE

The elder sister, President of the Board of Directors of the Mill her word was law.

But, The two sisters became RIVALS in LOVE!! What can be the END?

The Love for the sister or the love for the man, which will win?

You'lll see the President's Decision—It is coming soon

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The PRESIDENT

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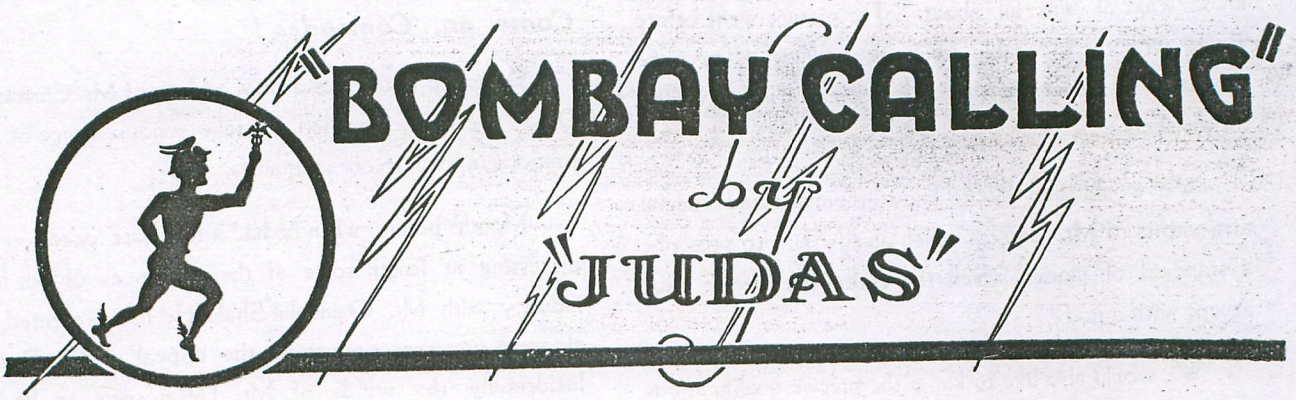

The Condescending "Yes" and The Arrogant "No"!

Elsewhere in this issue, we have published important extracts from the brilliant presidential address delivered by Mr. Chimanlal B. Desai at the Second All India Motion Picture Convention held recently at Madras. Mr. Desai has given a precise list of grievances and has called upon the authorities to attend to these grievances, impressing upon them the urgency of doing so by quoting examples of foreign governments.

As usual nothing will be done by the Government—at least nothing that will help our film industry. They always do several other things for the industry—things which do not help the industry but put back its clock of progress by years.

Some public spirited member will now ask the question in the councils whether the Government are aware of the contents of the said presidential address and the Government will reply "yes". And then the Honorable member will ask again whether the Government intend to attend to the grievances and the Government will say the inevitable "No".

That will be the end of a sincere protest presented through a convention where our entire film industry was represented.

It is foolish to expect any relief from the Government, but just because we are denied it we should not stop protesting. So let us go on protesting and while doing so put our own house into order by organizing the industry between ourselves in such a way as to present an absolutely united front that will compel any Government to grant us concessions which we so badly need.

Censor Board—A Racket!

It is pleasant to observe that Mr. Chimanlal Desai himself a big producer with a large invested stake, could not help but utter some caustic remarks about the Bombay Board of Film Censors.

With autocratic powers misappropriated by the members of the Board and with the two silly inspectors falling over each other in their hurry to make things unpalatable for the producers, it requires some moral courage for a regular producer, like Mr. Desai, to express a blunt opinion of his bitter experience of the censors.

"Chhotesy Bhool" produced by Ranjit Movietone is a very recent example of what the censors can do with our pictures and our industry if the fur is rubbed the wrong way. Mr. Cursetji, the censor inspector, suddenly discovered that the picture in question had a "low moral tone". It is a grave charge to be laid at the doors of the Ranjit Movietone remembering the numerous morally, socially and nationally elevating pictures which they had produced in the past. No one had ever smelt of bad morals in Ranjit pictures hitherto, but Cursetji did this time. Probably he had not understood the picture, and did not

know what it was all about. The picture went before Board with the inevitable result of spending a few more thousands in dispensing the correct prescription given by the members.

We would now like to know the exact and special attainments of Mr. Cursetji which qualify him to prescribe a standard of morals which the entire presidency must accept with a nod?

We would also like to know the precise qualifications and the previous experience of the members of the Board whereby they can authoritatively dictate a code of morals for the public?

Are these people the acknowledged standard bearers of public morals?

Does the producer, who spends a lakh of rupees of his hard earned money, not know anything of public morals? Does he not realize that if he produced a picture with a low moral tone, he would not only lose money on the picture, but in return earn a bad reputation as a businessman? And knowing all this, how would he dare take the risk, especially after realizing and even experiencing the bad temper of the Censors?

Chandulal Shah, the most successful producer from Bombay is not known for his mistakes and we do not think that he has committed one now in case of "Chhotesy Bhul".

There is something more in all this than is obvious. Is the producer being persecuted for personal reasons or is he being punished for his success? Who will answer this question?

The working of the Censor Board has now become a racket. Inspite of all private, official and mob protests, the authorities have not cared to reshuffle the Board on modern lines by appointing members representing different institutions and ideals.

We want to know, how long this stupid racket will go on?

Come on, Comrades!

Reverting to the presidential address of Mr. Chimanlal Desai, we are compelled to take serious notice of his patriotic appeal to our journalists.

Months before, when he had a fortunate occasion of discussing at length some of the grievances of our film industry with Mr. Chandulal Shah. He had presented an eloquent argument supporting the appeal of Mr. Desai. Incidentally the words of Mr. Desai seem to be an unanimous expression representing the thoughts of the entire industry.

The example of the British film industry quoted by Mr. Desai and the part played by their journalists in establishing their industry provide a strong argument in favour of our producers.

The none-too-admirable part played by our journalists, of course including ourselves, in shaking the very foundations of our industry will stand out to our eternal disgrace for a long time to come.

On our side we have sworn to change our policy and for whatever we have done in the past we submit an apology to our producers. We have unconsciously supported the foreign pictures by parading their excellent points and by contrasting them with the defects in our own pictures. This has been the history of the past. But it shall not be repeated. All this does not mean that we shall stop criticising our own pictures in future. We shall of course do that perhaps more sternly than before but with a different ideal in view. That ideal will constitute a beautiful dream of reconstructing our industry on new lines.

We therefore propose for the future to drop out all mention of foreign pictures and stop publishing all photographs of the beautiful foreign stars. It will be a sore disappointment to some of our readers, but we can not help that if the industry is to be rebuilt as the British Industry was. If the British journalists can do that, we can also do the same as we have a greater reason.

And in doing all this, we expect a great company of our noble brothers. We appeal to them in the light of the severe lesson we have just learned.

We call upon them to join a patriotic rally and stand by our Industry till we all fall. Will they respond ? Let time prove it ?

Duty of our Producers !

But the producers must not forget their side of the bargain. So far our producers have not cared much for our journalists. Some of them have been satisfied with individual profiteering without worrying about the industry in general.

The film industry claims over a hundred different journals. All these journals must live if the propaganda in view is to be effective. Which means that our producers must support our papers with all their heart thereby creating a holy covenant between them to establish the industry on an indigenous basis.

Will the producers respond with the same patriotic spirit with which they expect the journalists to serve the industry ?

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There are many nail polishes on the market, but you should try VAREEN. You can obtain this polish in many new interesting colours.

Very durable in colour and finish. It costs Re. 1/- a bottle. Also try VAREEN CUTICLE POLISH, CUTICLE CREAM, NAIL WHITE PENCIL and OILY REMOVER. For removing the cuticle you should try VAREEN CUTICLE REMOVER which is efficient, speedy and guaranteed to be non-injurious. It is also delicately perfumed.

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Featuring :—Miss Moti, Miss Noor Jehan, Miss Rajkumari, Hamida, Rashida, Mr. Mubarak, Fatty Prashad, Qurbanali, (*comedians*) S. N. Prashar, Mirza, A. Shah, Bhag Singh.

Direction : T. G. Lalvani

Story & Supervision D. N. Madhok,
Photography : T. Marconi
Recording : R. G. Pillay
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Tears that wash illusion from
Your eyes and lighten your heart
The Stirring Life Story of the Patriot Saint of Maharashtra

SANT TUKARAM

Starring :

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The celebrated Stage actor of Maharashtra

HE KICKED AWAY WEALTH
DISCARDED FLOWERS
AND OFFERED PRAYERS AT
THE DIVINE ALTAR

Prayers that made the Almighty pray at the altar of the Devotee

Tukaram Sings his way into your heart to establish there the glory of the Divine Spark and Jijai, his devoted wife, warms every hearth with her innocent and sincere service to her lord and master

◆

NOW AT THE

CENTRAL TALKIES

Prabhat's Next BEYOND THE HORIZON with Shanta Apte — Leela Chitnis and Chandramohan

Relief to the Studio and Theatre Workers

THE WORKMEN'S COMPENSATION ACT OF 1923

(As modified upto the 2nd July 1934)

By Baburao Patel

At the request of the Editor, I have taken up this responsibility of explaining to the workmen in our industry as lucidly as is possible the intricate application of this Act as far it relates to our film industry. I hope the explanation will be useful to some one in distress whenever occasion demands.

The Editor further promises to help personally any person, who is in need of a compensation from the employer, to secure the compensation by presenting an application to the Commissioner if the accident to any such person is reported to the Editor within a week of its happening and if the relative case falls within the sections of this Act.

The Act in its complete from is full of numerous conditions and counter conditions making the whole affair an intricate crossword puzzle. It is always so with every act which is a law. Simplicity is never aimed at and never intended with the result that regular employment is provided to a large army of lawyers, a small band of judges and an ugly crowd of touts and solicitors at the risk of the citizen as to costs and consequences.

I shall treat in a broad way only those pertinent sections and subsections which concern our film industry; the rest of the stuff we shall leave to the makers and the administrators of their handiwork.

1. This Act is called the Workmen's Compensation Act of 1923. Since then till July 1933 it has been modified to suit several occasions, but still it remains the Act of 1923, probably because it was conceived then. However it came in force from the 1st day of July 1924, as usual a year behind time.

2. Among numerous others, the following persons are workmen within the meaning of Section 2 (1) (n) and **Classification No. 22** describes as follows:—

"Persons employed in producing cinematograph pictures intended for public exhibition or in exhabiting such persons."

This clause includes every and all persons employed in our film studios and in our cinema theatres.

Classification No. 1 includes **"persons employed, otherwise than in a clerical capacity or on a railway in connection with the operation or maintenance of mechanically propelled vehicles."**

This clause includes all our motor drivers whether they drive our sound trucks, private cars or advertisement lorries.

Classification No. 3 includes **"persons employed for the purpose of making, altering, repairing, ornamenting, finishing or otherwise adapting for use, transport or sale any article or part of an article in any premises wherein or within the precincts where of on any one day of the preceding twelve months, fifty or more pesons have been so employed."**

This clause protects all our laboratory workers, setting hands, studio coolies and practically every one including the studio durwan.

Some of the special words used in the Act have the following special meaning and significance :—

(a) **"Adult"** means a person who is over 15 years.

(b) **"Minor"** means a person who is under 15 years.

(c) **"Dependent"** covers a large field of the legitimate and the illegitimate or the desirables and otherwise viz: a wife, a minor illegitimate son, (a frequent obsession of our industry,) and unmarried legitimate daughter, or a widowed mother; and practically every one whether legitimate or illegitimate so long as the person is directly dependent on the earnings of the person applying for compensation.

(d) **"Partial Disablement"** means, where the disablement is of a temporary nature, such disablement as reduces the earning capacity of a workman in any employment in which he was engaged at the time of the accident resulting in the disablement, and, where the disablement is of a permanent nature, such disablement as reduces his earning capacity in every employment which he was capable of undertaking at that time.

(e) **"Total Disablement"** means such disablement, whether of a temporary or permanent nature, as incapacitates a workman for all work which he was capable of performing at the time of the accident resulting in such disablement: provided that permanent total disablement shall be deemed to result from the permanent total loss of the sight of both eyes or

from any combination of injuries specified in schedule 1 (given below) where the aggregate percentage of the loss of earning capacity, as specified in the schedule against those injuries, amounts to one hundred per cent.

SCHEDULE NO. 1

	INJURY	Percentage of loss of earning capacity
1	Loss of right arm above or at the elbow	70
2	Loss of left arm above or at the elbow	60
3	Loss of right arm below the elbow	60
4	Loss of leg at or above the knee	60
5	Loss of left arm below the elbow	50
6	Loss of leg below the knee ...	50
7	Permanent total loss of hearing ...	50
8	Loss of one eye	30
9	Loss of thumb	25
10	Loss of all toes of one foot ...	20
11	Loss of one phalanx of thumb ...	10
12	Loss of index finger... ...	10
13	Loss of great toe	10
14	Loss of any finger other than index finger	5

Devika Rani in "IZZAT" the Bombay Talkies new picture which is to be released at the Royal Opera House on 23rd Jan. 1937.

DISEASE AN ACCIDENT

Furthermore if a workman employed for a continuous period of not less than six months contracts any disease specified in schedule III as an occupational disease peculiar to that employment, the contracting of the disease shall be deemed to be an injury by accident within the meaning of section 3 of the Workmen's Compensation Act, unless the employer proves the contrary.

In Schedule III, amongst other diseases mentioned there is one described as follows:— **"Chrome ulceration or its sequelae, which is caused by any process involving the use of chromic acid or bichromate of ammonium, potassium or sodium, or their preparations."**

Our laboratory hands are likely to contract this disease or one of its complications during the discharge of their duties and thus qualify themselves for compensation.

THE EMPLOYER'S RESPONSIBILITY

According to Section 3 the employer is liable to pay compensation if a personal injury is caused to a workman by accident arising out or in the course of his employment provided that :—

(a) That the injury results in the total or partial disablement for a period exceeding seven days.

But in respect of any injury, not resulting in death, caused by an accident which is directly attributable to :—

(1) The workman having been at the time under the influence of drink or drugs.

(2) The wilful disobedience of the workman to an order expressly given, or to a rule expressly framed, for the purpose of securing the safety of workmen.

(3) The wilful removal or disregard by the workman of any safety guard or other device which he knew to have been provided for the purpose of securing the safety of workmen.

Section 17 of the Act reads as follows: "Any contract or agreement whether made before or after the commencement of this Act, whereby a workman relinquishes any right of compensation from the employer for personal injury arising out of or in the course of the employment, shall be null and void in so far as it purports to remove or reduce the liability of any person to pay compensation under this Act."

All this means that inspite of all the saving and safety clauses which our studio and theatre owners may choose to insert in their agreements to save themselves from paying, the workman gets the compensation and the legal rights of the workman are in no way prejudiced.

APPLYING FOR COMPENSATION

In every province there is a Commissioner whose job it is to look after these affairs. In Bombay this gentleman is called the Commissioner for Workmen's Compensation and his office is in the Secretariat on Mayo Road, Fort, Bombay. Injured wormen or their dependants have to apply to this officer for compensation.

1 Notice of the accident must be almost immediately given to the Commissioner and the claim for compensation must be instituted within 6 months of the accident or death.

2. Under Section 22 of the Act. no application for the settlement of any matter by a Commissioner, (other than an application by a dependant or dependants for compensation) shall be made unless and until some question has arisen between the parties in connection therewith which they have been unable to settle by agreement.

3 An application to a Commissioner may be made in such form and shall be accompanied by such fee, if any, as may be prescribed, and shall contain, in addition to any particulars which may be prescribed, the following particulars:—

(a) A concise statement of the circumstances in which the application is made and the relief or order which the applicant claims.

(b) In the case of a claim for compensation against an employer, the date of service of notice of the accident on the employer and if such notice has not been served or has not been served in due time, the reason for such omission.

(c) The names and addresses of the parties.

(d) Except in the case of an application by dependants for compensation, a concise statement of the matter on which agreement has and of those on which agreement has not been come to.

The exact form of application is called the "Form F." and can be had at the offices of all Commissioners and this application should be as far as possible be sent by "Registered Post."

A dramatic Scene in IZZAT Bombay Talkies new picture to be released at Royal Opera House.

To make the Act a complete packet of mysteries, the authorities have gone out and prepared 48 rules to regulate the procedure. This labour was completed in 1924 and since then it has survived, presenting another problem to lawyers and others.

Persons who claim compensation, should not so much worry about these rules as the authorities are always prepared to help the applicant out of the maze created by them.

SCHEDULE NO. 4

Monthly Wages of the Workman injured.		Amount of Compensation for		Half-monthly wages for Compensation for Temp. Disablement
More than	But not more than	Death of Adult	Permanent Disablement of Adult	
Rs.	Rs.	Rs.	Rs.	Rs. As.
0	10	500	700	Half his wages
10	15	550	770	5 0
15	18	600	840	6 0
18	21	630	882	7 0
21	24	720	1,008	8 0
24	27	810	1,134	8 8
27	30	900	1,260	9 0
30	35	1,050	1,470	9 8
35	40	1,200	1,680	10 0
40	45	1,350	1,890	11 4
45	50	1,500	2,100	12 8
50	60	1,800	2,520	15 0
60	70	2,100	2,940	17 8
70	80	2,400	3,360	20 0
80	100	3,000	4,200	25 0
100	200	3,500	4,900	30 0
200	.....	4,000	5,600	30 0

JUST AN IDEA OF THE COMPENSATION

This table which shows how much compensation should be paid in certain cases is called the Schdule IV.

All this will give the readers just a vague idea of what the law-makers have done to extend relief to the sufferers. The Act is there to protect our studio workers and as long as our workmen know it, the purpose of this article will be served.

By the way, I think that the Motion Picture Society of India ought to take up this affair by establishing a small department which should guide the workmen.

All workmen failing to get proper guidance may apply to the Editor of "Filmindia" as he has promised to help all comers personally.

THE WHOLE COUNTRY ASTIR BOMBAY PEOPLE TAKE CARE !

A committal of seven murders at a time. A Looting of the biggest Bank of the City and setting fire to the most luxurious Hotel.

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HOT on the blazoned trail of its monumental stage triumphs, Minerva now presents its first glorious screen achievement

Atma Tarang

Embittered by a cruel stroke of catastrophe, he dedicated his life to the Mission of sevadharis, only to be claimed by a girl's soul-stirring love which survived even the rock-splitting might of an earthquake. But then came a greater shock and she gave her tender life to save him from sinning against God, bringing in its wake a tragedy that will tear your heart.

ATMA TARANG

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SOHRAB MODI

The darling minstrel of the Movies

FIROZE DASTUR

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M. L. TANDON

and

MICHAEL OMELEV

Story from the Pen :

F. Seth Govind Dass M.L.A.

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Sex Problems In Germany

SEXUAL inhibition and distortion are widely recognized as a root cause of individual vagaries. Even the possibility of sexual repression on a national scale, as in the England of 1850, is now acknowledged and the important psychological effects thereof are being investigated.

Today, the mind of Germany seems especially to cry for such treatment; and a tentative analysis of that nation should be useful not only for the immediate understanding of her problems but also to show the general tendency of our modern industrial system.

The healthy norm, in this connection I take to be a satisfying and stimulating sex life for the majority of a nation's citizens, leading in most cases to permanent monogamous marriage with the responsibility of family.

The fulfilment of these conditions tends toward peace, stability, thrift, wide distribution of private property, and the flowering of culture, which is possible only when primitive fears are allayed. Tolerance will be common, and bellicose sadism and religious or social fanaticism absent.

Now take the case of post-war Europe; and especially that of Germany. A four-year habit of segregation into masculine armies, on the one hand, and feminine home tenders, on the other, had instilled a homosexual tendency that a few years' physical license could hardly begin to mitigate.

Several factors made the resumption of normal sexual relations in 1919 only apparent. The alleviation of war leaves had left a habit of regarding sex as an impermanent hunger demanding quick satisfaction. From abstinence men turned to promiscuity, notoriously a neurotic state.

In addition, unemployment and the terror of it made them less wiilling to contemplate marriages that they might prove unable to support. The true goal of normality—love, companionship and family...could never properly be reached.

In the German cities these tendencies were quickly exaggerated. The Teutons have always been given to military discipline, and discipline being a standard product, is the recognized enemy of full heterosexuality, which is fundamentally individual.

Admittedly, there was a postwar reaction, but it was to irresponsible sexuality and "freedom" rather than toward the complete marriage ideal. The unofficial volunteer armies, the literary preoccupation with perversity, the notorious night clubs for men only, these straws showed how deep went the underground currents.

Finally came the depression of 1931 which condemned six million to unemployment and denied a quarter of the adult population its birthright of marriage and off-spring. Men were sent apart into male labour camps, and the "free" women, with their so shallow and incomplete experience, went back to the homes of their parents.

Sex starvation turned ugly and flamed into fanaticism, cruelty, and bitterness. More innocuously, these frustrations were in many cases sublimated into extreme patriotism, loyalty and a certain disciplined idealism.

Such a psychological revolution threw up representative leaders... Hitler, in whose life there has been no other woman but his mother, and Goring, the alleged drug addict, of whom one of his personal henchmen has said: "The women all love him and he doesn't remember them for an hour."

Here are two sexual abnormals... the one with a childhood fixation, the other with the arrested adolescence of a Casanova. Both are unable to conceive the normal ideal of full and equal heterosexual love and marriage, on which the stability and beauty of any cultured society ultimately depend.

So Hitler with his back-to-the-home slogan endeavors to transform all German women to the mother of his ideal; while Goring, unfulfilled in private life, exercises a fanatical and compensatory blood lust in public.

It is necessary to add that these distorted mentalities, though unfortunate, are not in themselves blameworthy: the tragedy lies in the power wielded by such abnormals over other and average people.

New Germany, then, is man's creation: the inspiration and influence of woman as companion is wholly lacking. "Many thousands of the younger National Socialists," says Ludwig Lewisohn, "are in fact substituting love and loyalty toward male comrades and leaders for the love of woman, who is limited to breeding and caring for the very young."

Where woman is thus neglected, as during the Crusades, warriorship and the conqueror's courage will be exalted while the things of the mind and spirit will be abased.

Modern Germay is close to the state of Spartan Greece, where boys were segregated under soldier teachers and grew up in a millitary male companionship, until a middle age they should marry girl wives solely to perpetuate the r race. This was once an ideal, but it is no longer that of the truly adult man.

Yet it is still possible that the seeds of psychological convalescence lie buried in the situation. In Italy Mussolini early recognized the danger and has attempted to enforce normality by mass methods. Hitler, by removing women from industry, is giving to men new fields of employment and a greater certainty of livelihood. With renewed opportunity and his direct encouragement, they are entering more easily into the permanent marriage relationship.

In the long run, human instincts, however warped in a single generation, should find fulfillment and stability therein. In twenty years the psychojogical sickness of Germany may have given way to new health.

Round The Town

Manmohan

Produced By : **Sagar Movietone.**
Story & Dialogues : **Zia.**
Director : **Mehboob.**
Music : **Ashok Ghosh.**
Photography : **Faredoon Irani.**
Released At : **Imperial Talkies, Bombay.**

Here's a story which has been inspired by several present day Bengali pictures, particularly "Devdas". There is no particular theme in the picture and if at all one particular theme is taken as a central idea, even that one is not developed to its logical conclusion. In consequence, the story is weak and the scenario is apologetic. The dialogues do not help the situations at all. At all places, they are insipid and written by an incapable pen.

Director Mehboob should not be given social subjects in future. If he specializes himself in costume plays like "Al Hilal" he will soon become popular. Social subjects can never be his forte.

The photography is beautiful, as is usual with Faredoon Irani while recording is fair.

Bibbo as "Vimla" tries her best to act, but unfortunately her figure does not help her at all. The attempt to cast her in the heroine's role is ridiculous. However, she is quite capable of doing good work if suitable elderly roles are found for her. Surendra is not yet happy before the camera. His methods of aping Saigal make one laugh. If he had just acted in a natural way, it was quite possible for him to have developed his own individuality. People always like a fresh appeal in any act and never a bad copy of an old one. Yacub was pretty good as usual. Ashalata is too rotten for words. Pande and Mendi Raza are progressing well. Pande, particularly, seems to be very careful and sincere about his work.

Music is rather good but the words in the songs are not well composed. They lack phonetic harmony.

"Quite a good quota picture without any special box-office attraction", that is our verdict on "Manmohan".

A photograph from PRESIDENT a New Theatres Release featuring Kamlesh Kumari, Nawab and Jagdish.

"Passing Show".

Produced By : **Prakash Pictures**
Story By : **V. S. Bhatt.**
Dialogues and Songs By : **"Anuj".**
Cinematographer : **Shirodkar.**
Music : **Lalloobhai.**
Director : **Dwarka Khosla.**
Released At : **Super Talkies, Bombay**

It is a good picture for entertainment. There is nothing serious or philosophic about the picture to set one thinking. It is just a thriller lightly treated with clever incidents woven round an imaginery theme alternated with comic situations.

Quite nicely directed, Dwarka Khosla promises to specialize in pictures of this type. The photography is decent with occasional mistakes and the same can be said of the sound.

Padma's work as "Kamla" the heroine of the story is outstanding. It is pleasant to see this girl, who was always associated with pathetic roles, doing some comic sequences quite cleverly. Jayant has also done some good work apart from his usual running and jumping. Among the others Esmail is good.

In keeping with the light nature of the story, the songs are also well chosen.

The dialogues are quite nice and the songs are suitably worded.

For two and half hour's of fast entertainment "Passing Show" is quite a good picture and is bound to pay its way better than several big pictures of big companies.

"Awakening"

Produced By : **Bhavnani Productions.**
Story, Scenario & Dialogues : **Pandit Narottam Vyas.**
Director : **M. Bhavnani.**
Music : **S. Mukherji.**
Released At : **Krishna Talkies, Bombay.**

The theme of the story is quite interesting and some of the situations would have been very appealing and effective, had they been developed well by the writer. The dialogues of the story are too bad, being more literary than colloquial. At no stage of the story do the dialogues help the story or the artistes. At best, they are just too impotent to appeal. A good subject therefore suffers unnecessarily.

The direction is quite good, barring the development of several scenes. The director seems to have rushed through his work as most of his work, though well conceived, looks sketchy.

Enakshi Ram Rau gives one clever dance quite in keeping with the Nambudri traditions. She seems to have understood her work but could not put it over convincingly probably due to her being "language conscious". Prabha has done very well. Navin Yagnik is good at places while Nayampally seems to have improved a lot. Parashar and Shivrani are just too bad. Who told Bhavnani that Shivrani can sing ?

The photography is good. Some outdoor locations are excellent. The sound is also good. The vocal music is not satisfactory, but at places the back-ground music is quite good.

On the whole, the picture is quite entertaining. It is worth seeing twice over, even it be for seeing Enakshi give that beautiful dance.

"Jwala Mukhi"

Produced By : **Ranjit Movietone**
Story and Direction : **Madhok.**
Released At : **West End Talkies, Bombay.**

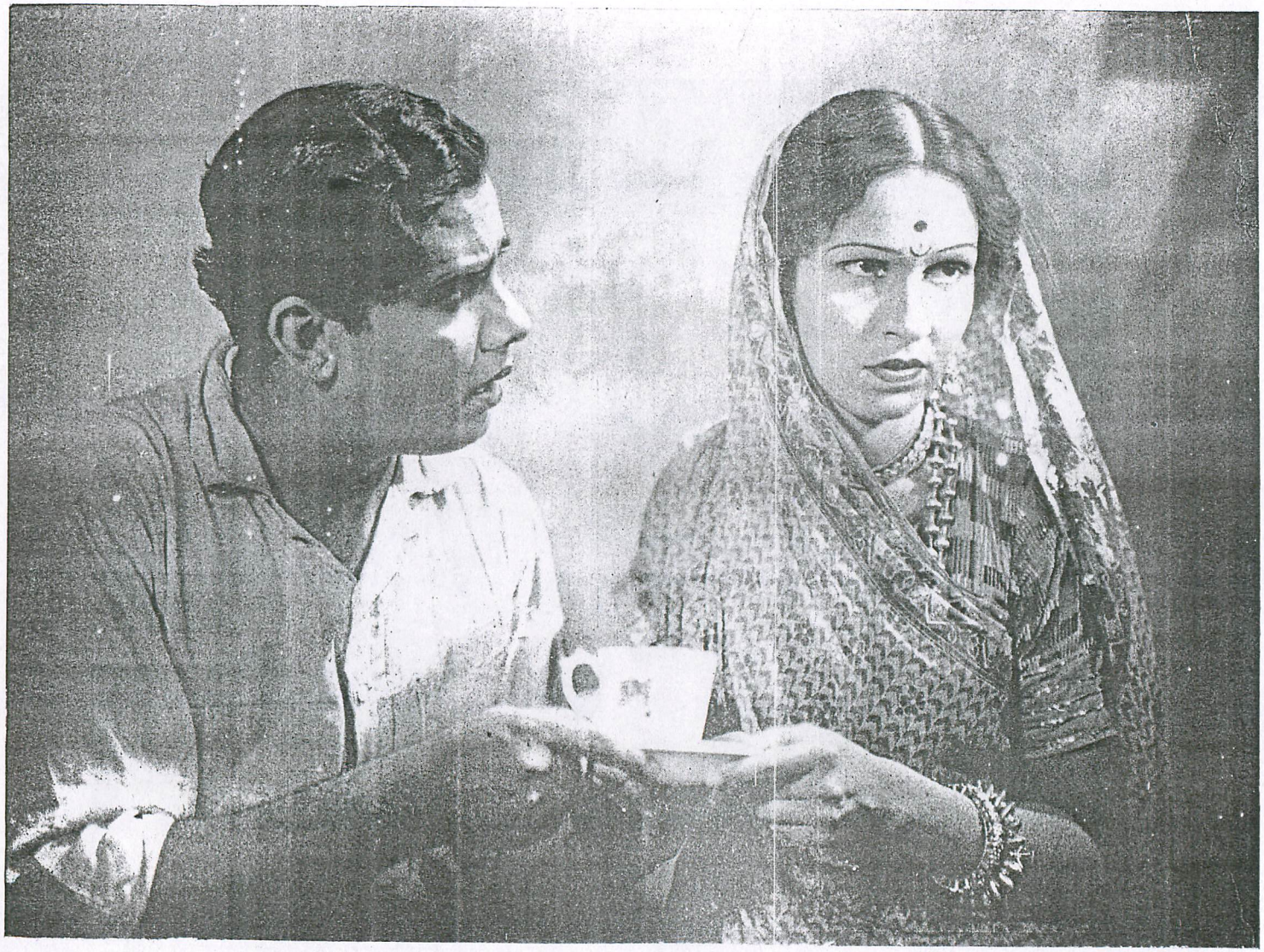
Quite an interesting theme with rather long lectures on widow re-marriage and other social questions. Some views expressed are quite intelligent and thought provoking. The picture, however, lacks melodramatic situations which usually make up a screen story.

The dialogues, though sentimentally well balanced, lack beauty of expression. If Madhok has written the dialogues, he should not write any more again. If he sticks to the conception and the spirit of his story and gets the dialogues from some one more competent, his work will be more appreciated. The direction is quite good and in case of certain artistes, excellent.

Padma and Khatoon have done good work. Ishwarlal failed to appeal to me, though he has put in very sincere effort. Rosa Hate is — well — why waste words. Charlie is charming in several places as the 'medico'.

It is quite a good picture. With a bit of drastic editing, even now, it will be a better one. Madhok is certainly improving, and improving fast.

Devika Rani and Ashok Kumar in IZZAT the forthcoming Bombay Talkies' Release.



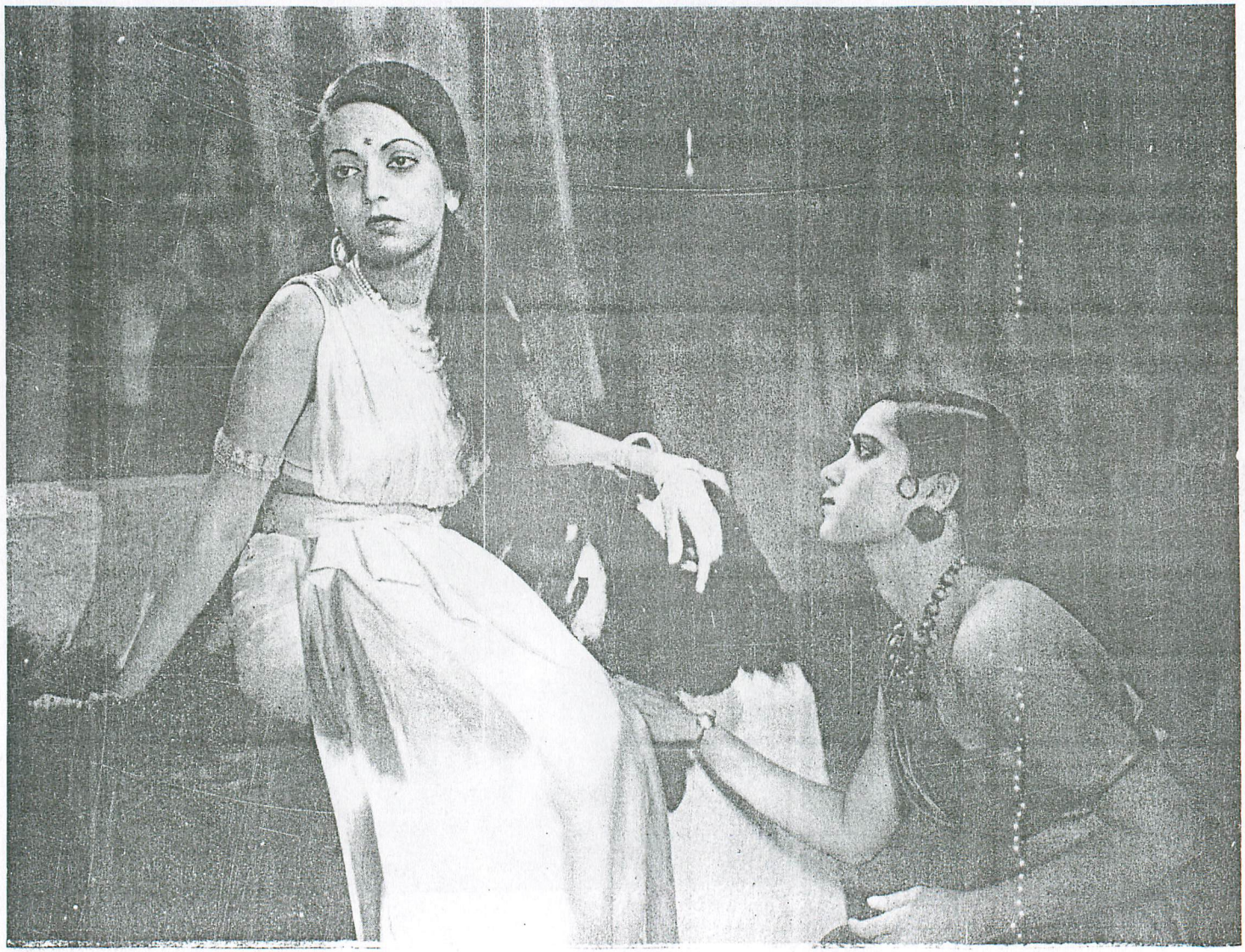
Rather ancient ! Isn't ? To be worried about a tea cup ! Master Vinayak and Ratnaprabha with the tea cup between them in "Dharmveer" a Huns Picture coming to the screen very soon.

Miss Prabha, beautiful and talented artiste of Minerva Film Co. gives a classic performance in "Atma Tarang" a super social picture directed by Mr. Sohrab Mody.

Here are some nice photographs from "Destiny" a Kolhapur Cinetone picture coming to Krishna Talkies Bombay. The picture features, Rajkumari, Meher Sultana, Shahu Modak and Jagirdar

A gr ›ping situation in "Beyond the Horizon" a Prabhat Picture featuring Leela Chitnis, Shanta Apte and Chandra Mohan

Miss Leela, one time famous Prabhat Star, will stage a come back in "Kanhopatra" produced by the Shalini Cinetone of Kolhapur. Bhal G. Pendharkar her favourite director is in charge of the picture.



Leela Chitnis and Shanta Apte for the first time together on the screen in "Beyond the Horizon" give marvellous histrionic performances in the Prabhat Picture.

Miss Nurjahan, Enchanting and sweet in JAVAHIR - E - HIND (New India Movitone.)

In "Dalit Kusum" an Adarsha Picture Zarina Khatoon is reported to have given a splendid performance in the leading role

Confessions of an American Lawyer

I AM a practising attorney in an Eastern city of 100,000. For 15 years I have worked diligently, after investing substantial capital in an education. Last year I cleared $40 a week. Many lawyers in my town today would consider this a munificent wage. There are more than 500 attorneys hereabouts, the great majority having come into the field since I did. Yet only a dozen local lawyers make money...those who control 90 percent of the sound, solvent business. The ten percent of legal work remaining must be divided among the other 490.

The competition is terrific. Under prevailing conditions, legal ability is no longer a prerequisite to success. The lawyer without connections is a business-getter, or he rots in his office. Wiles have so boldly supplanted ethics that we have had in recent swift succession a receivership scandal, an ambulance chasing scandle, and a jury-fixing scandle. The integrity of the profession is constantly impugned in the press, and all lawyers are under a cloud.

It is only the dearth of other employment that keeps the counselors in my town from deserting in droves. Many barely earn their keep, or are assisted by parents, in-laws, or wives. They no longer expect a steady income from law, but live only in the hope of a steady job or a political sinecure. Recently a prominent young attorney quit the profession to become a shoe salesman. Others have gone into insurance, book-selling, and storekeeping. One is now the happy proprietor of a fruit stand.

My own experience will emphasize the great change which has come over the profession in a few years. Young men preparing for the bar, in my day, were regarded with envy and respect. The law was a learned and profitable calling. In preparation for a legal career, I attended college, although it is not required in my state and spent three years in intensive study at a recognized law school. I faced the future eagerly and unafraid. At the end of the first year I boasted a bank account of $500, besides having made a comfortable living. Today, at the end of my fifteenth year, I barely earn a clerk's wage, and often have to work nights and Sundays to do that.

I believe that the harassments which have made the practice of law so dismal today are due principally to overcrowding. My state did not contain a single law school ten years ago; now there are three booming ones. Huge morning, afternoon, and evening classes accomodate everybody. In ten years, the number taking bar examinations has increased by 348 percent. Cheating and copying are commonplace, and some candidates manage to procure examination papers in advance. Recently, questions were peddled at $50 per set.

As a result of such methods, the legal profession is crowded with ne'er-do-wells from all walks of life, without moral or educational background or scruples, who keep the town in a veritable foment of litigation. No person can so much as stumble without an attorney counseling suit. Cases are played up for all they are worth, without regard for right or wrong. It is common to sue for $10,000 and settle for a nuisanse value of $200. On the other hand, many meritorious claims are sacrificed to expediency. If I refuse to be bullied into accepting an unfair settlement of a case, I am quite likely to receive the threat to "tie the thing up indefinitely," or 'make things hot for my client."

Betrayals of trust between lawyers themselves are distressingly common; even small courtesies, once so graciously extended, have vanished. I dare not now trust some of my colleagues to adjourn a case in which I am interested, for fear they will enter judgement against my client in my absence. The variety of such duplicities has so aroused the courts that they now require all arrangements between attorneys to be in writing and recorded.

Hopelessness has sunk deep into my profession, but most pessimistic of all are the newcomers. If I were a young attorney beginning the practice of law in my community today, I should be at my wit's end to earn a dollar, unless I were resolved upon wholesale disregard for ethics. The sharpster has a way of coming out on top nowadays, and survival has come to be most certain for those lawyers who are willing to meet vicious competition with still more vicious practices. It is a condition fraught with serious consequences for the public as well as for the ethical practitioner in law.

It is virtually impossible to procure negligence cases today without runners; and yet such business represents almost the sole remaining opportunity to earn large fees. But by the time an injured person is placed in a hospital bed, shysters and their agents are in active pursuit. They cajole and bribe their way to the bedside, where they display newspaper stories of sizable verdicts and photostatic copies of checks for large amounts. They bid against each other for the case,

and will even offer to support dependents, or advance medical expenses. One enterprising newcomer dispatches this telegram :

> Have lined up three witnesses who saw accident. Have affidavits from each. Not your fault. Retain me and $20,000 assured.

A singular result of the success of ambulance chasers has been to make the competent practitioner a sort of trail counsel for shysters, at so much per day.

The same unhealthy condition exists in the field of criminal law. Steerers and fixers infest the courts and the jails, and divert work to their retainers. As for the judiciary, it too is at low standards. In my state the gentlemanly and scholarly jurist of the past is being replaced by a type of man who is neither, and whose appointment is dictated solely by politics. Even we lawyers are compelled to rub our eyes at some of the appointees. Many judges lack an educational background; they may be inexperienced or stupid. The trial of numerous cases is an unwholesome mockery, for certain jurists hold scholarship and research in contempt and any attempt to impress a legal distinction is a martyr's undertaking Most startling of all, however, is the knowledge that these same judges are filling valumes of law reports with interpretations.

I am amused when newspaper editors refer to bar associations loftily, while attacking lawyers in general. Bar associations are not things apart : they are merely lawyers in the conglomerate. I wonder what laymen would say if they could witness the wrangling, and hear the petty, selfish proposals that are advanced. Hours are spent in reviling "outsiders who are stealing our business," rather than exposing those practices which have brought the profession into disrepute.

Several months ago the state bar had a bill pending before the legislature which would have prohibited anyone but attorneys from drawing documents or giving legal advice. Du.ing the acrimonious debate, one senator thundered : "What's my profession coming to, anyway, when it has to run for protection like any common business ? I don't need any laws to help me. When there's nothing doing in my office, I go home and hoe potatoes."

Sound advice, I believe. Decent youngsters would be better off these days if they raised potatoes instead of practicing law. There is little money in either, but at least from potatoes you derive some satisfaction, and retain your self-respect.

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* * *

Believe it or not, Director Chowdhary is at last out of Imperial and in Saroj. But he didn't go alone. He took his sweet and charming obsession with him. I mean Rosie. And Rose and Chowdhary, who spent nearly a year amusing Khan Bahadur Ardeshar by their production problems, will now entertain old Nanubhai Desai with an ardour that ought to sweep him off his feet.

* * *

By the way, there never was any love lost between old Chowdhary and older Nanubhai. If one tenth of old Nanubhai's 'cordial' expressions would have materialised then old Chowdhary ought to have been in a place where they don't find angels. If I remember correctly Nanubhai had solemnly sworn in the presence of several friends, both by his ancestors gone and generations to come, that Chowdhary of all people would never find quarter in the Saroj Studio. But you can't blame him for that. He had never counted on Chowdhary accompanied by charming Rosie. You know that changes the entire complexion of the whole affair, and makes the atmosphere romantic. Poor Chowdhary! he needs all sympathy.

* * *

I wonder how old Zebu (Zebunissa) is feeling about the new affair; with Rose as the first and leading star of a studio which the sincere and untiring services of Zebu has brought into prominence. It is not fair to Zebu whose very sincerity deserves a reward. If Rosie has gone to Saroj to push Zebu into a corner then I have full sympathies with Zebu who is still one of the best friends I have.

* * *

With a new Packard and a choice selection of glittering saris, Rose must have easily roused hidden jealousies in the Saroj Studio. Whatever that be, she will teach the clumsy looking crowd at the studio, how to dress well and look well—looks or no looks.

* * *

Tracing Director Chowdhary's history, we find that every time he has gone out he has come back to the Imperial. The first time he went out he took up aimless wandering till old Ardeshar called him back for "Madhuri" And then he went out again and produced "Today" the picture that was noted for its great failure. And then again he came back to the Imperial. And now he is again gone out, saying that he would never return to the Imperial. But he will, if he has to live. Evidently no one, except the Imperial, seems to want Chowdhary for long. At least this time we hope old Chowdhary will keep his word and will never step into the Imperial again.

* * *

The fun is not one sided. Right from the time when Mahomedally Rangwalla was a partner in the Imperial. people have heard, not to mention the walls and the adjoining street, a tirade against Chowdhary about a hundred times every month and every time when Chowdhary went away, they all heaved a sigh of relief in a chorus. But with an unfailing certainty Chowdhary has always come back to the Imperial. Why is this so? Is Khan Bahadur Ardeshar incapable for producing a good picture without Chowdhary? And for that matter which good picture did Chowdhary produce—a picture that can ever be compared with the brilliant successes of Prabhat or New Theatres?

* * *

Though Chowdhary has left the Imperial, he can be seen practically every day at the Imperial Studios. Very often he talks about Nanubhai Desai and amuses the old Khan Bahadur. That is really a nice way

of maintaining good relations, in case.....

❋ ❋ ❋

Ranjit's "Chhotesy Bhool" proved a big mistake evidently from the viewpoint of our censors. They seemed to have smelt something objectionable about the picture. The smell is going to cost some more thousands to the producer in its removal. That is how the censors help our producers.

❋ ❋ ❋

Director Nandlal has at last completed "Jungle Queen" for the Imperial. He was rather long time in the Jungles doing it. He now intends entering the jungles of production on his own accompanied by Durgabai Khote and ofcourse Mubarak. Hope Nandlal won't be lost in the woods !

❋ ❋ ❋

We can hear Khan Bahadur Ardeshar and Mr. Ebrahim of All—India Talkies Distributors carrying on 'secret' negotiations about something big and new. Evidently there is 'colour' on the horizon. We only hope, it is not a mere twilight tint.

❋ ❋ ❋

"Izzat" the new Bombay Talkies' Release is expected to give the producers a reputation after "Janma Bhoomi". We hope it gives one to Niranjan Pal the writer who badly needs one for his job.

❋ ❋ ❋

With Rajkumari, Director Balvant Bhatt of Prakash is preparing a "Challenge," we hope Director Jagirdar of Huns doesn't take it up. With Rajkumari in Prakash and Shirin coming to Huns, there seems to be a lot of love lost between the two companies. All this, of course, suits Baburao Pendharkar admirably as he can go on with his work faster with so much good will and affection in the air.

❋ ❋ ❋

Did I forget to tell you that the only 'hope' of Jagirdar's "Asha" (Hope) at the Huns will be Panna an allround, obliging artiste as the heroine, who has been working on the screen for the last ten years ? Don't worry she is not quite old yet. She has enough experience behind her to justify all the hopes of Baburao Pendharkar, of course, for his new picture.

❋ ❋ ❋

With that 'clever' young manager Shamrao Oka assisting Director Jagirdar in everything at all hours, "Asha" promises to give pregnant hopes of success to many. All luck young men ! Go ahead !

❋ ❋ ❋

Reports say that "Jay Bharat", of course Wadia's was given a stunt reception at Surat. A suspicious element of local society kicked up a serious row tearing and pulling down things. If only Nadia had known about their intentions previously, she would have taught them all a lesson by her stunt presence at the theatre.

❋ ❋ ❋

Khemka is in Bombay. Is that not enough ? They whisper that he has come out for business, but which business ? Surely, not the film business !

❋ ❋ ❋

If Chandramohan will talk less and work more, Huns will get better pictures. Strong words always sit unbecomingly on the lips of weaklings while silence often guards effectively the door of useless words at the dictate of discretion. If Chandramohan will emulate the example of his employer Mr. Baburao Pendharkar, he will learn that in golden silence there is a glorious expression of deep self-respect.

❋ ❋ ❋

Recently Director P. Y. Altekar visited Bombay. Unfortunately he came after the riots, otherwise his huge personality would have been an immense bulwark to the Hindus. Of course, he visited his previous play ground—the Imperial Studios—and met old Khan Bahadur who couldn't get a view of the street with broad 'Alti' in the way. The way 'Alti' has grown, he has become more than two eye-fulls. He smelt of cocoanut oil—probably an acquisition of Madras, his present football field. Always sincere and blunt it is amusing to see 'Alti' making an effort at being tactful.

(*Continued on page 34*)

Second All India Motion Picture Convention the Presidential Address

On the 26th of December 1936 the Second All India Motion Picture Convention was held at Madras under the anspices of the Motion Picture Society of India with Mr. Chimanlal B. Desai presiding. To a large crowd of delegates coming from all over India the president delivered an unusual speech rather remarkably blunt calling the address, "the tale of woe of our film industry". Mr. Desai must be congratulated for telling us some "intimate home truths," as he puts it, and seeking our indulgence for the acceptance of his arguments. The speech is too long to be reproduced in toto. We however give below important extracts from the text.

23 years of Film making.

Reviewing the twenty three years of our film making Mr. Desai said "In 23 years, we have certainly progressed but not so well in comparison with the other countries.

The Americans who started seriously with this industry only about 10 years before us have remarkable figures to present in support of their progress.

There are today over 20,000 theatres in America. Nearly a hundred million people visit these theatres every week. The total capital invested is about 3 milliard dollars. The Cinema industry in America supports a huge army of 300,000 persons out of which over 27,000 are engaged in production, 10.000 in distribution and well over 240,000 in exhibition.

In addition to this, the industry spends nearly 75 million dollars in advertising, out of which nearly 60 millions go to the newspapers and magazines, 10 millions are spent in posters, and 5 millions in miscellaneous propaganda.

To bring home the poverty of our progress, let me tell you that there are nearly 65,000 theatres in the whole world, as against a mere 650 in India. For a ten years' late start that we had, how do the figures of our progress compare with those of America ? Let us see.

After 23 years of our film industry, we have today only a little over 11 crores of rupees invested in all the three branches, viz., production, distribution and exhibition. The number of persons directly engaged is hardly 25,000. There are about 450 theatres for the Indian pictures, and what we spend on publicity, advertising etc., is too negligible to run into statistics.

This is indeed a poor progress for any industry which is so many years in the making".

"India is more or less in the same position as Russia was some years back. Mass illiteracy was rampant, and it was a great obstacle to the leaders in their constructive work.

With a greater population in India, the problem is still more acute. Russia with one stroke, broke the shackles of illiteracy, ignorance, and proverty by stupendous energy, and started the work of reconstruction and national unification.

How was this unification brought about ? By systematically removing the barriers, which kept the people utter strangers to one another. The greatest obstacle was obviously the language. In our country, the problem of language is still more complicated. Let us see what the motion picture has done to eradicate this evil.

At present, in spite of the great efforts made by our leaders in making Hindustani as the national language, we find the progress very slow, and in the very nature of things it must remain slow, but its spread by means of motion pictures has been much quicker and wider. This has been achieved quite unconsciously. How much better would the results be, if conscious attempts were made, through the Motion Picture to make all the people of India, acquainted with Hindustani, as the national cultural language ? Universality of our language will be a direct means of

political unity, and will remove our selfdom. Achievement of this, necessitates whole-hearted support from the Government, and the public and until it is forthcoming, it is we, the film people, who will be keeping up the good work

In Russia, education in every branch of human activities is imparted under a well considered plan. And today there is hardly a single illiterate man in Russia, where once even the trees had not the freedom to grow.

For this miracle of modern times, the Motion Picture is in a very large way responsible. When the people could not read, they saw, and heard, and went home wiser.

Today there are over 10,000 theatres in Russia, for a population of 165,778,400 which means that for every 16,600 people there is one theatre where numerous films with intense educational value are shown from day to day.

THEIR PRINCIPLES ON APPROVAL

Deploring the absence of a State Bank to help the industry Mr. Desai said:— The basic foundation of art and its technique in this industry, has always kept the layman away from it. From the very beginning only artists or men with with artistic inclinations were attracted to this industry, while the commerical magnates of other industries, gave us a wide berth. With their proverbial poverty, the artists could never establish the industry on a sound indigenous basis, and throughout the early years, this great art of film making, went round with a beggar's bowl, accepting alms from any and everyone, on any term. The pioneer, always ran about in

frantic search for finance, and when the profits came, the financier always took them all away, in return for the "risk" he had taken. The risk lay in the unfortunate circumstance of there not being other financiers, bold enough to advance money, in a trade about which they knew nothing.

Owing to the novelty of the Indian pictures, the early pictures were tremendously successful, and brought in very gratifying returns. This state of affairs attracted several speculators from the cotton and share markets, who, as they were always used to big and sudden profits, with small stakes, demanded heavy interests, commissions and even shares in the profits for comparatively small investments which they made.

This tradition, once begun, is still going on cursing the industry, and proving a great obstacle in its progress. Finance is still the greatest stumbling block of our producers, who in spite of their abilities to improve their business, are compelled to submit their very principles, for the approval of their financiers.

Our film industry needs better financiers.

It needs businessmen who will advance money on a reasonably commercial basis. It needs men who will help it to establish itself on an indigenous basis. It needs wise bankers.

In America and other foreign countries, 3/4th of the entire film business, is either financied by the banks, or by the Government or by both.

It is high time that some of our business magnates and bankers, considered this question seriously, and entered into a solemn covenant with our producers, to reorganise the

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industry on an altogether financially sound basis, thereby giving it an international status. Let this be their patriotic gift to our struggling producers, in the New Year that is so near."

"GOVERNMENT THROTTLING THE INDUSTRY"

"Raw films and studio machinery are the integral parts of this industry. It is a cannon of fiscal policy, that raw materials which are required for an industry should not be taxed. No country in the world except our own is probably paying a tax on the raw materials it requires for its home industries.

Every year we buy raw films to the extent of approximately 22 lakhs of rupees, and pay to the Government about seven lakhs of rupees, for allowing us to buy that film.

Then we spend another 35 lakhs every year, in buying machinery and chemicals. On this we further pay a few more lakhs as duty. So the **Government makes easy money** out of our industry, without giving us any benefits in return.

For an industry having only India and that too a restricted India, as the sole market for its product, this burden of taxation is top heavy, and it is not surprising to find the industry groaning under its weight.

The mother, that is supposed to feed the child, is throttling it, throttling it gradually. That is what the Government is doing to our industry."

ARBITRARY---SUPERSENSITIVE--MOODY

Talking of the ever frightening censors Mr. Desai said:— "Next we come to the other big handicap imposed by the Government, viz., censorship boards. This institution has been considered necessary, and useful, by every country, but not in the sense in which it functions here. In the first place it is arbitrarily appointed. The industry is not represented on the board. It is supersensitive, because it itself does not know what it wants. It does not guide. It restricts and bans. It functions, like an automaton which suddenly develops moods and fancies so that it aways keeps the industry guessing. The industry has put before it, its difficulties, and it has gone on ignoring them. It keeps the industry in a state of panic, and the producer, left to fight his own battle, against a danger which is always unknown, naturally adopts the line of least resistance. The result is, that he cannot undertake the production of any historical or political subject; as he is almost sure to have it banned. He cannot even attempt a subject affecting our social life which he thinks the censors might object to, as unfit, immoral or communal. The producer has therefore to seek insipid subjects, and give them conventional treatment. He cannot afford to have a single picture banned, as the loss would be too great for him to bear".

"WHAT THE GOVERNMENT CAN DO"

"The Foreign Governments have given protection to their film industry in numerous ways. In some countries, the competition is throttled by a quota system. while in another country the entire resources of the State are placed at the disposal of the producers, while elsewhere, central institutions for technical training have been opened. and several persons are rapidly being trained in the different branches of the film industry.

Nothing of this nature has been done by our Government to help our struggling industry to survive, though we have been shouting ourselves hoarse, asking for some sort of protective legislation.

A sympathetic Government can do a lot to help our film industry, and re-establish it on a sound basis. Here are some things which are very urgently needed:—

(1) Creating a special department to attend actively to the wants of the industry from day to day.

(2) Giving official recognition to the Motion Picture Society of India, as the only body, fully representative of the industry, and working in close co-operation with the Society, to alleviate the grievances of the producers.

(3) Reshuffling the Board of Censors, by electing, or nominating members annually, with the help of the Motion Picture Society,

(4) Allowing one representative of the Motion Picture Society to sit as a member on the Board of Censors.

(5) Abolishing import duty on all raw materials and machinery.

(6) Establishing a credit bank specially for financing the film industry.

(7) Calling upon the different Government departments, like the Railways, the military, the archaeological, the naval and the municipal to give every help to the film industry by way of concessions and co-operation.

(8) Passing a protective legislation with regard to the foreign

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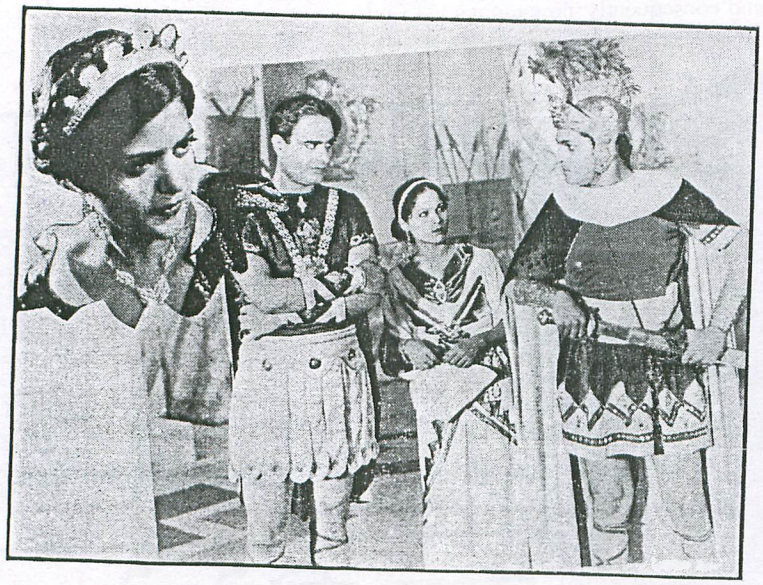

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Recording :
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Story :
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competition—particularly the American competition.

(9) Calling upon different Universities to provide higher scientific training in cinemetography, and sound film technique, in their curricula. Young persons should be given scholarships to study the industry in foreign countries.

(10) Compelling the exhibitors to show a certain percentage of educational films, in every programme. The films should be selected by the Motion Picture Society of India, with an eye for national culture.

(11) Encouraging any enterprise that aims at manufacturing raw films and machinery in India, by providing the higher scientific equipment, and part of the capital.

(12) Providing free facilities to producers, to prepare educational pictures in the different Government departments, like: agricultural, cattle breeding, medical, etc., etc.

These are only a few of the things that the Government might do to help our industry. So far, the Government has looked upon the industry merely as a source of revenue, and it, is high time now, that the authorities wake up to the pressing demands, and save a promising industry, from dying out.'

COMPETITION AND PROPAGANDA

"At the present time, our industry has to face a very clever and subtle competition, from the foreign producers. After years of research and study, the foreign producers, particularly the Americans, have exactly realised the type of pictures required by the world market and consequently now-a-days we find very clever pictures coming from Hollywood, breaking down all barriers, with their popularity, and throwing our pictures against the wall. When pictures like, "Captain Blood" and "Mutiny on the Bounty" were screened right in the heart of Bombay, almost every Indian picture in opposition, failed to draw.

You will therefore realise that we are steadily losing ground instead of progressing. Every year we produce over 300 pictures and we can point out hardly a dozen pictures which have scored an All India success, which fact proves that over 250 pictures fail every year with tragic regularity. While on the other hand out of the 300 and odd American pictures which are annually sent out to India well over 100 pictures achieve a rattling success, while the others are not badly off.

(Con. on P. 45)

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Studio Close-Ups

Imperial Movietone

The first and the most important news of the month is that Miss Rose (Rosie as she is affectionately called by friends in the studio) has left the Imperial seems to have taken Director Chowdhary away with her, as cruel friends put it. For Director Chowdhary to have left Imperial was always considered next to impossible. But now that the trick has been done, let us wish him good speed. Director Gidwani is fast seeing the end of his "Two Women" Sreemati Padmadevi who is in the lead is reported to have given a great performance in the picture, while young Guznavi, the hero also comes out with colours flying. Add to this the excellent performance of that old timer Gulam Mahomed and one is compelled to believe Manager Bharucha when he says that "Two Women' is one of the best pictures coming from the studio. Director Nandlal has just completed "Jungle Queen" featuring that inimitable star Sulochana. If reports are true Nandlal will wish the Imperial a good-bye and start his own picture with Durgabai and Mubarak. Director Gunjal's "Wahare Dunya" is also nearing completion while Director Homi Master is busy with "Jagat Kesari". Director Atorthy with the inevitable Ratan Bai unit has somehow managed to start shooting a new picture which will be probably called "Majdur-ki-Beti".

Sagar Movietone

Proprietor Chimanlal Desai has just returned from his Madras tour where he scored a signal triumph as the President of the all India Motion Picture Convention. President Desai delivered a rattling good speech which will probably be remembered for long by the people of the South. At the Studios Director R. R. Gharekhan has just completed a splendid scenario of "Kokila" for the benefit of Director Badami who will be given the megaphone for this picture. The story comes from the famous pen of Ramanlal Vasantlal Desai, a great novelist of Guzrath. Director Luhar is still busy with his "Kirtikumar" featuring Bibbo and Motilal while Director Mehboob has another Social picture in hand featuring Mrs. Shobhana Samarth. "Daughter-in-law" featuring Sabita is awaiting release, immediately "Village Girl" finishes its run at the Roxy.

Ranjit Movietone

Director Chandulal Shah's "Pardeshy Pankhi" is fast nearing completion. The Picture stars that great emotional artiste Gohar and is expected to be a great hit of the season. Director Jayant Desai's "Chhotisi Bhool" is having a difficult passage with the censors while Director Madhok's "Sharafi Loot" featuring that versatile artiste Yasmin is completed and the director has taken up another one already. "Jwalamukhi" featuring Padmadevi, Ishwarlal and Khatoon was well received by Ranjit fans.

Saroj Movietone

Proprietor Nanubhai Desai in spite of all his previous resolutions has given quarter to Director Chowdhary and his 'ward' Miss Rose. The new director is now starting his usual great picture with Rose in the lead. If half of what Chowdhary says about his new picture is to be believed, then old Nanubhai will soon find new feet to stand on. After a long time Nanubhai needs a good picture to save his studio from being absolutely forgotten. There are two other pictures, never mind their names-the names don't matter which are produced by the old batch mainting old traditions. These pictures are expected to be on the screen soon.

Huns Pictures

Director Vinayak's "Dharmaveer" which was unavoidably delayed owing to the unfortunate illness of Ratnaprabha, has now been at last completed. They are releasing the picture at Majestic and Wellington simultaneously. Director Jagirdar of Kolhapur who has recently joined this Company has taken up a story of Principal Atre as the next picture of the company.

The future plans of the company embrace great artistes like Durgabai and Chandramohan and it is reported that a great story will be provided to these artistes to enable them to give a brilliant performance.

Bombay Talkies Ltd.

"Izzat" a social picture featuring Devika Rani and Ashok Kumar will be very soon on the screen at the Royal Opera House. At the Malad Studios two more social stories, featuring Devika Rani, are under production and one of them is expected to be ready before "Izzat" will finish its legitmate run in Bombay.

Prakash Pictures

"Passing Show" featuring Padmadevi proved quite popular and drew packed houses at the Super Talkies, Bombay. Their next one called, "The Challenge" is nearing completion and is also expected to run well. After the success of Director Khosla in "Passing Show" it would have been wise for the producers to have entrutsed to him another light subject.

Bhavnani Production

"Awakening" featuring Enakshi Ramrao and Prabha, drew good houses at the Krishna Talkies due to the beautiful plot and excellent direction. Their future plans are rather ambitious and need discretionary silence.

Daryani Production

Director Ram Dariani's "Prem Murti" which has been released at several stations was well received. Director Sethi's "Taswire Wafa" was also well received in many towns. Director Khosla has taken up a new picture called "The Bull Dog" another stunt thriller. They are producing another called "Insaf" in which Leela Chitnis will take up the stellar role.

Sangeet Movietone

"Call of the Soul" featuring Jaddan Bai and A. Hussein was well received all over. Jaddan Bai, the enterprising proprietress is now preparing for another great social picture on entirely new plans.

Variety Pictures

Director J. P. Advani's "Shokh Dilruba" was released at the Globe Talkies Bombay. Miss Yasmin's work in the picture was well appreciated by the audiences. Advani is now thinking of starting another one, probably not again at the Saroj Studios.

Wadia Movietone

"Jay Bharat" which was released simultaneously at the Edward and the Lamington Talkies was well received by the Crowds. "Hurricane Hunsa" is completed and is awaiting release. 'Naw Jawan" and "Lutaroo Lalna" are on the sets while "Toofani Tarzan" and "Lankani Ladi" are also being shot.

Minerva Film Co

"Atma Tarang" is completed by Director Sohrab Mody while "Bhakt Namdeo" is in the editing room. "Namdeo" will be soon seen on the screen at the Central Talkies, Bombay.

Prabhat Cinetone (Poona.)

"Sant Tukaram" the marathi talkie directed by Messrs Damle and Fatehlal is breaking records at Bombay and Poona. The picture is a tremendous success. Director Kale is fast completing "Beyond The Horizon" featuring Shanta Apte, Chandramohan and Leela Chitnis while Director Shantaram is busy with the rehearsals of his new picture called "The Unexpected" in which Shanta Apte will be required to play a thundering serious role.

Lalita in Danger Signal

Kolhapur Cinetone

Director Jagirdar's "Honhar" is coming at the Krishna Talkies, while Major Dadasaheb Nimbalkar's 'Frontiers of Freedom" is well on way to completion. The picture is expected to be a great success. Major Dadasaheb is now concentrating on the scenario of "Damaji" which picture will give another chance to Govindrao Tembe to come on the screen with his beautiful songs.

Shalini Cinetone

"Pratibha" directed by Baburao Painter and featuring Durgabai is ready for the screen while Director Pendharker is taking the rehearsals of "Kanhopatra" a picture featuring well known stage stars like Londhe and Kolhatkar.

Saraswati Cinetone (Poona.)

"Dashavatar" that stupendous Telugu Talkie is fast nearing completion. If money and energy can make a picture then this one is going to be a sensational success. Dadasaheb Torney is busy with his future plans which are big and ambitious enough to frighten the best of the producers. Very recently they have bought about 3 acres of land with a big bungalow and a lot of vacant land. Proprietor Dadasaheb Torney is preparing extensive and up-to-date plans for a new studio fitted up with the latest machinery.

Adarsha Chitra.

After a long time the Company has brought out another beautiful picture "Dalit Kusum" featuring Zarina and Khatoon. In a very short time the picture will be released in Bombay.

New India Movietone

That old timer Director Chunilal Parekh is directing a picture called "New India" featuring Professor Rao, Nur Jehan and Tara. The picture is being shot at the Film City and will be soon completed.

Manmohan Pictures

Director Mohansingh has teken up a picture at this company called the "Forward March" featuring Sarla, Dar and Badri Prasad. The picture is being shot at the Premier Studios at Dadar.

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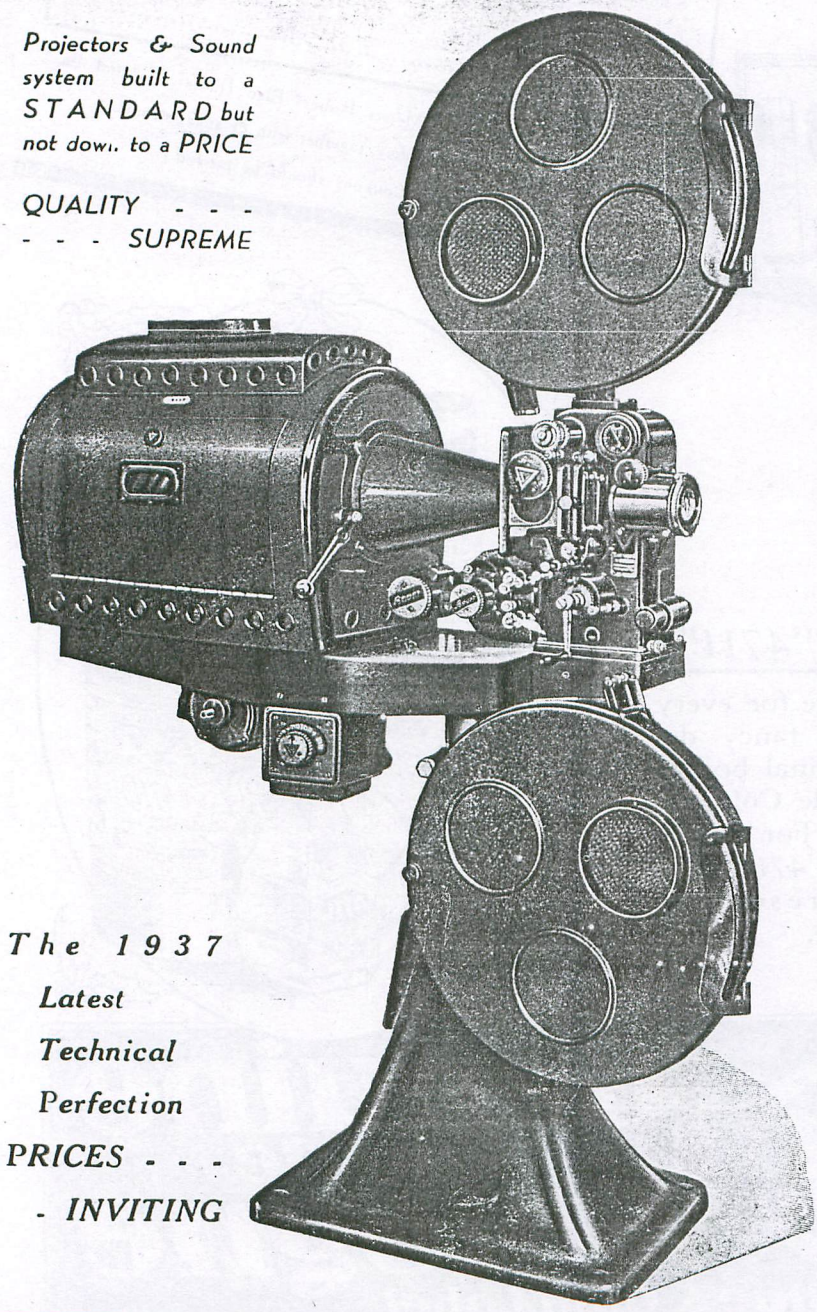

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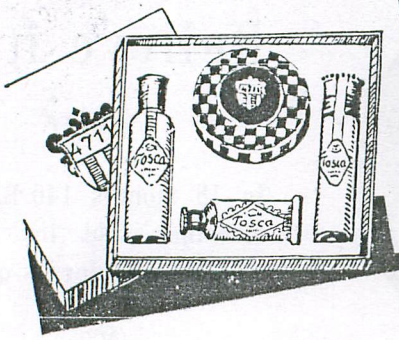

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(Con. from P. 40)

There are several other causes, that contribute to the failure of our pictures, but the subtle foreign competition is certainly a big reason. The novelty of the Indian pictures has run out now, and the audiences all over India, probably think that in these foreign films they get comparatively better entertainment value, than in our own productions.

CENSORS WINK AT LUSTY LEGS AND FLYING KISSES

Our censor boards indirectly help these foreign producers, by banning our pictures, in which an attempt has been made, to present some ultra modern scenes with drinks dance etc., so as to compete effectively with the foreign films, on the grounds of public morals. While on the other hand foreign pictures, with a crowd of lusty legs, and flying kisses, are passed on under the excuse, that only the educated and civilised elements of society, see them. As a matter of fact, now-a-days the foreign pictures are seen by almost every class of society, as otherwise the 4 anna seats in these theatres, would not be always crowded.

If public morals are to be guarded, let them ban all the pirtures wherein the citadels of morals are pulled down. Why distinguish between the foreign and the Indian?

APPEAL TO OUR JOURNALISTS

Now I shall relate to you the part which our journalists have unconsciously played, in making matters more difficult for us. I have always looked upon our journalists as a noble race of men, who by virtue of their abilities and education are capable of doing an immense good to any cause they sponsor. Somehow they have failed to support our industry, and I do not know why. Our film industry is a sacred trust, in the hands of these journalists. It is for them to construct it into a powerful national industry, or destroy it for the benefit of the foreigners. All that I call for, is patriotism from our journalists. They can serve art better by serving their country first and incidentally themselves.

I give you below a sparkling example of what journalists infused with the spirit of patriotism, can do for an industry.

Some years back, the British film industry was a negligible quantaty on the world screen. The clever Americans with their up-to date technique, intensely human stories

(Con. on P. 48)

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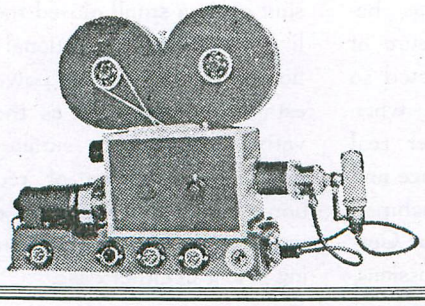

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The Power of Ghosts

THE power of ghosts is not a phenomenon of the remote past or one restricted to the primitive peoples of the earth. What it may mean, every one of us has experienced through nightmares in which all the terrors of the subconscious are released.

Even in waking hours, I wonder how many of those who read these words are wholly free from fears of a not dissimilar nature. Fears of snakes, of mice, of thunderstorms, of darkness, discomfort on heights or in small enclosed spaces are common experiences. Most of us start at a loud sound or the sudden realization of the nearness of some one who has approached unheard.

There is a certain amount of reason in these reactions. Some snakes are poisonous ; lightning does strike ; there are hazards in the dark. Yet our reaction to these things is not a rational one. Dogs, on the whole, are more dangerous than snakes, automobiles far more deadly than lightning.

These fears are not the codsidered judgments of reason. They are instinctive terrors, associated with an idea or group of ideas, bound together by a strong emotional bond, but lying so far below the level of consciousness that our reason cannot analyze it.

In essence, they are of identical nature with the Chinese peasant's terror of demons or our own forefathers' fear of witchcraft. In either case, such complexes result from some early emotional experience which has left its impress in the depths of the personality. Those who have not shared such an experience are free from the terror in question.

If we could penetrate the depths of our souls, we should find that the person who is afraid of the dark had some terrifying experience as a child in the darkness. I am myself acutely uncomfortable on the edge of a precipice and though I love mountain-climbing, I love it with a mingling of joy and fear.

As a child I had a bad fall down a flight of stairs which may or may not have been the cause of this complex. On the other hand, I have no fear of lightning ; and I have a distinct childhood memory of being taken out of bed and held in my nurse's arms at a window on the staircase to enjoy the sight of a thunderstorm.

The principle involved here is of vast importance in all the affairs of human life. We fear many things besides snakes and thunderstorms—and often quite as needlessly.

It is what Pareto calls the "residues," or emotional and instinctive beliefs, that are commonly the dominant factors in social behavior. It was because Austria feared Russia as the protector of the Slavic peoples that she sent so violent an ultimatum to Serbia in 1914. It was because Russia feared Germany that she mobilized prematurely. It was because Germany feared France that she rushed her troops across Belgium.

Fifteen years later, it was because Japan feared the pressure of the Great Powers that she acted so precipitately in Manchoukuo, when she could have gained all her real objectives peacefully by patience and moderation. It is because Frenchmen have been brought up to fear Germans, Germans to fear Russians, Yugoslavians to fear Italians, that the menace of possible armed conflict still hangs over Europe.

The same conditions obtain with respect to industrial and economic conflicts. There are real issues at stake between Capital and Labor, between debtor and creditor. Yet if they were considered without prejudice, a wise and equitable solution could always be attained.

A group of employers and employees sitting about a table and in friendly fashion seeking the basic facts could readily find a reasonable compromise. It is mutual fear and suspicion that stand in the way. The vision of the grasping capitalist with crushing power in his hands is a ghost that drives Labor to violent extremes; and the unrestricted tyranny of Labor is a specter that inspires Capital with frenzied fear.

The wider conflict between progressive and conservative in any society revolves about very similar irrational impulses. The person of naturally conservative temperament fears change and novelty, exactly as some people are terrified by looking down from a high place. The ghosts he sees are "red" rather than white.

The person who is naturally inclined toward movement and action and adventure fears the pressure of the *status quo* with a similarly unreasoning terror—just as some people are uncomfortable when they are shut up in a small closed room. The liberal is driven to irrational desperation by the fear of the power of the established order, just as the conservative is put in a similar frame of mind by the menace of red revolution ; and under such emotional impulses the power of rational thinking is lost in either case.

And always, as in the barbarous sacrifices of human victims to the genius loci. cruelty is the daughter of fear Communists slaughter the bourgeoisie, Nazis persecute the Jews—not because of inherent brutality alone, but because a fear complex drives them into madness. The whole German nation is living in a world of illusian that has no reference to the actual universe, a world in which a titanic struggle takes place between hypothetical Aryan heroes and imaginary non-Aryan demons of darkness.

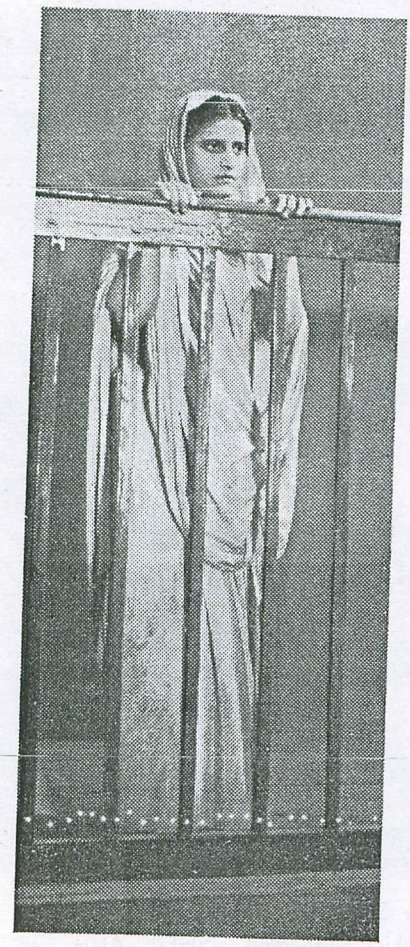
We have only to look back to 1917-18 and the cruelties of our own spy mania to realize that even America is not free from the same failings. If England has been relatively spared th s type of emotional complex, it is because the Englishman is not easily alarmed.

We all have our familiar spirits, incarnations of our own failures and frustrations and inadequacies. We have an irrational dislike for a certain person—perhaps because that person looks like some one who hurt our feelings in childhood. We dislike a certain place irrationally, because we have spent unhappy hours there.

How may we free ourselves from the domination of these familiar spirits? There were various modes of exorcism current in the olden days. Water was an excellent barrier against ghosts. If a murdered man's corpse were buried under water. his phantom could be laid. Even a basinful of water thrown over the body was held in Denmark to be effective.

Another favorite method of dealing with a ghost was to entice it into some small object such as a bottle, corking it up and throwing it into fire or water. To invoke higher spiritual powers was of course, however, the usual procedure in ghost-laying. The exorcism must generally be in Latin and to be most effective should be pronounced by three clergymen.

None of these procedures is now considered effective. It does not help us at all to cover over our fear complexes or to shut them up. Nor are arguments and invectives of the least avail.



Zarina Khatoon in "Dalit Kusum" (Adarsha Chitra)

There is one other ancient procedure, however, that has a large kernel of truth in it. This was based on the widespread belief that ghosts have no power by candlelight. Thiselton Dyer quotes this instructive episode:

"There was a house in a village of Arkingarthdale which had long been haunted by a bogie. At last the owner adopted the following plan for expelling it. Opening the Bible, he placed it on a table with a lighted candle, and said aloud to the bogies, 'Noo thoo can read or dance, or dea as ta likes.' He then turned round and walked upstairs, when the bogie, in the from of a grey cat. flew past and varnished in the air."

This is real mental hygiene. Light—light to recognize the existence of the fear complex and to see it for what it is—is the first essential.

And the second is the courage to face our own emotional reactions as part of our life problem, to let them dance or die as they will, but to discount them with a tolerant humor that robs them of their power over our souls.

(Con. from page 34)

He seems to have made good in the South and I advise him to stick to people who can recognize merits in others. Good luck to you, old 'Alti'

* * *

Ratan Bai, now famous for her enterprising unit, recently visited Calcutta after a long spell. She was probably on a week's vacation. Change of places and faces always suits the temparament of an artiste of Ratan Bai's versatile talents. During the week that Ratan was away, Hafisji was busy giving dialogue rehearsals to Urmila a new 'devi' (with apologies to Rai Bahadur Karnani for the word 'devi') at the Imperial. The way Urmila picked up Hafisji's tone of speaking, speeks volumes for Hafisji's exclusive method of teaching.

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and an imposing array of screen beauties, induced every British screen fan, to spend for the American picture, in preference to the apologetic productions of the British Studios. The British Film industry was slowly dying. And then came a dynamic man, with a bold and beautiful dream, and the horizon looked once more bright and hopeful. That man was Alexander Korda. He knew the power of the press. He knew the intense patriotism of the British. He could not buy the journalists, but he could play on their patriotic instinct. He called them together and told them what they could do. Journalists were British-they knew their job and they got to it with a new spirit. For years, almost every paper in Great Britain came out with picturesque description of some British film or, other, while on the other hand, brilliant American pictures were doled out space by inches. What was the result of this intense propaganda? Today the British Film industry is very firmly established', in spite of better and bitter competition, coming from Hollywood. More people all over the world, see the British pictures than before. The British Film industry is successfully competing with Hollywood, by producing pictures some of which capture the world market.

And this beautiful miracle was the proud work of a noble band of journalists who, from day to day and hour to hour, insisted on their readers, seeing the British pictures. Could Journalists do more?

Our journalists can do the same for our industry, if only they realise the sanctity of their Trust.

Edited and Printed by D. K. PARKER at The New Jack Printing Works, 75, Apollo Street, Fort, Bombay and Published by him for the Proprietors, Parker, Bocarro & Co, from the same place.

"CUTTING THE BRANCH ON WHICH THEY STAND"

In India, it is painful to see numerous film magazines and daily papers coming out regularly with beautiful photographs of foreign pictures, with stories and life sketches of foreign artistes, and with the glorious tales of foreign successes. While, on the other hand in the same pages, we often read a coloured account of the tragic failures of Indian pictures, cruel and scathing criticisms of a new release. and a description of the utter senility of the producer. When the readers are presented with such contrasting reports, they naturally take up to the foreign pictures in preference to the Indian ones. (The pity of the whole affair is that most of these film magazines live on the advertisement revenue, which they get from the Indian producers, and while earning that all the while, they render brilliant service to the foreign producers.)

I therefore appeal to our journalists and remind them of our struggling industry- It is upto them to put the industry on a sound basis by a systematic and constructive propaganda, by publishing articles dealing with the industry, from the artistic, cultural, and economic points of view.

MOTION PICTURE SOCIETY OF INDIA

Pointing out the necessity of a central organization Mr. Desai said:–Until such time as the Government decides to provide proper training for our technicians and artistes, it is up to us to do it. For this we need a central organisation and I am glad to observe that the Motion Picture Society of India fulfills all the requirements of such a body. An institution of this type can enhance and safeguard the interests of the whole industry. If the public and the government recognise this institution as an official organ of the industry, it would have a vast scope for launching forth schemes and and remedies for the industry in all its departments. (Given proper facilities and public support, the Society can organise under its auspices groups of all producers, distributors, exhibitors, technicians and artiste who would all be working on a co-operative basis. Separate organisations waste energy, time and resources, ans do not achieve the end for which they are formed. A central organisation of this type would have the interests of all at heart, and would work, in order to advance the the interests of the industry as a whole.) The Society has been trying its best to represent the industry in all possible ways, and if all the members of the industry support it whole heartedly, it could be made into an efficient and powerful instrument of constructive propaganda. If we have branches of such an organisation in the important Prsesidency towns affiliated to the Motion Picture Society of India, which would serve as a central organisation, no part of the country. would be left unrepresented, and even individual grievances would then be easily redressed. You can realise what immense national service the Motion Picture Society can do when I mention the Society has been vigorously fighting against the invidious anti-Indian propaganda made through some of the foreign pictures. You know full well the story of the fight that the Society put up against the exhibition of such pictures as "India Speaks" and "Bengal Lancers". If this invidious propaganda is not checked, we might find our country made the laughing talk of the world. and our honour and prestige trampled in the dust.

SOME SPADEWORK FOR OUR EXHIBITORS

Taking a quick review of the activities of our Exhibitors without forgetting the fact that a Motion Picture is primarily intended for entertainment, I find that there is a deplorable lack of enterprise in this branch of our film industry.

For a population of over 350 millions, and in a country with the length and breadth of a big continent, and after nearly 25 years of picture-making, we have only about 650 theatres out of which only $2\frac{2}{3}$ rds are devoted to the Indian pictures.

Even in small country like Austria, Sweeden, Poland and Belgium there are over 800 theatres in each while Russia has 10,000 theatres, Germany 5100, Great Britain 4897, France 4000, Italy 4000 and America 20,000 and none of these countries claim the polulation of 350 millions which is India's pride and doubtful blessing.

The reason for this state of affairs is not far to seek. It lies in the lack of enterprise on the part of our exhibitors.

India provides one theatre for every 534,587 persons while in Soviet Russia there is one theatre for every 16000 people. What a shocking contrast ?

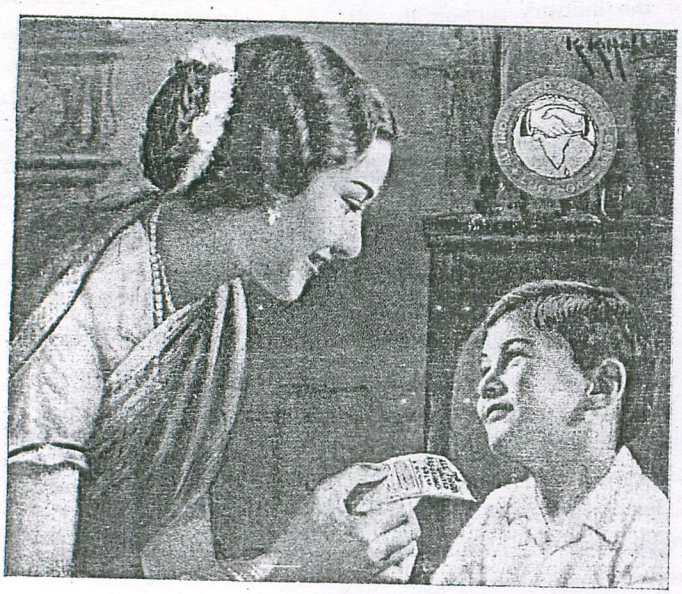
India has more than 700000 villages. Most of these villages do not yet know what a talking picture is like. Several of them have not even seen a silver screen. These villages must be taught to see our pictures, and

this can be done either by building a small theatre for every 50 villages, or by taking travelling cinemas into their very hearts. (I admit, that for the first few years this enterprise will not be paying proposition, but may I ask what enterprise has been so in the early beginnings ? As the outlook of the villagers broadens, prosperity shall prevail where poverty ruled.)

With all our progress during the last 25 years, we have not even touched the fringe of our vast population. I shall tell you how. The most successful picture in India so far, has not collected over 10 lakhs of rupees gross. Calculating a minimum average of 4 annas per seat, hardly 10 lakhs of people must have seen that successful picture. Imagine a poor 40 lakhs as an audience, in a large theatre of 350 millions. Unless we teach a greater number of people even the instructional value of our pictures will prove abortive. Is it therefore necessary for our Exhibitors to explore fresh fields, and carry the torch of progress into distant regions, which are darkened by the shadows of ignorance ? Apart from the industrial aspect, this problem presents a great national duty to our responsible exhibitors.

On the other hand, I am ashamed to state. I find a very unhealthy and suicidal competition being waged amongst the exhibitors in big cities. Almost every month we hear of a new cinema being built in some city, where there are already too many theatres. The exhibitors are nursing an illussion, that a big theatre in a big city is always paying. It is not so. There is no sense in crowding a field, that is already crowded. (The energy and investment may be better utilised if new fields are exploited. This is the duty of all our patriotic and enterprising exhibitors, and they may begin the glorious work with the dawn of the New Year.)

It is a hopeful sign of progress and prosperity to notice the inclinations of several of our producers to produce classic stories written by great Indian Authors. Producers, of the world are keen on classic stories and making their stories a success. We can emulate their example and give a chance to our great writers, by broadcasting their message through the celluloid. (The days when senseless stunt thrillers captured the fancy of the audiences, are over, and we must now produce great educational subjects, as by doing so we shall not only provide clean entertainment but also render a distinct national service to our countrymen.)



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